



“How to Paint”

Sears, Roebuck and Co.

*The World's Largest
Store*



*The World's Largest
Store*

For the RIGHT START...use



GOOD PAINT and GOOD BRUSHES

Lay the foundation for a satisfactory paint job by using good materials and good tools. We recommend Master-Mixed as equal to the best house paint sold elsewhere regardless of price. See our big General Catalog for a full line of high grade brushes at money saving prices.

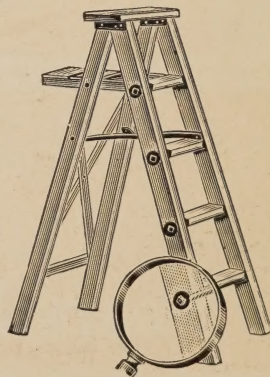


Stir the paint thoroughly before applying it. We furnish a paint paddle with every 5-gallon can of house or barn paint.

YOU NEED A LADDER

You Need a Ladder for your paint job and for countless odd jobs around the home.

Our Big Catalog shows a full line of strong, safe ladders and stepladders at money saving prices.



**READ THIS BOOKLET CAREFULLY
BEFORE YOU START TO PAINT...**

SEARS, ROEBUCK and CO.
THE WORLD'S LARGEST STORE



HOW TO PAINT

COMPLETE INFORMATION ON EVERY POPULAR DECORATIVE FINISH

WE have prepared this booklet both for the vast army of homeowners and housekeepers who do all or part of the painting and decorating around their homes and for the many householders who have never attempted home decorating through lack of knowledge of "how to start." The experienced home decorator will find many useful hints on how to apply certain finishes most advantageously or how to secure desired decorative effects most easily. The inexperienced home painter will find in these pages complete information covering every popular decorative finish and how to produce them satisfactorily.



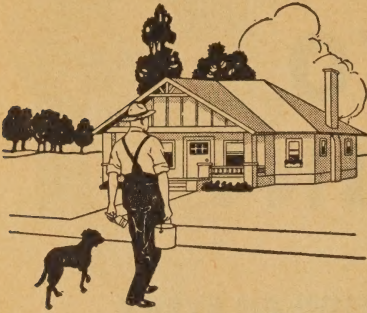
For Paint, Enamel, Varnish, Lacquer, Kalsomine, Shingle Stain, Wood Preserver, Brushes, Ladders, etc., referred to in this book, see the paint pages of our big General Catalog.



Exterior Painting

Question—When Should I Paint My House?

Answer—A house should be repainted promptly upon discovery that the previous coats of paint are wearing through and exposing the wood or other building material to the weather. Outdoor paint should first of all be considered a protective coating and only secondarily as a decorative material. Many home owners make a practice of repainting every other year, or every three, four or five years. This is largely from a decorative consideration but is bound to be economical from a preservative standpoint. The frequency with which a house or barn should be repainted will depend on the local climate, the kind of material of which the building is constructed and the color of paint used for the previous coat. By all means, don't delay painting when the building needs it, for two or three coats of paint is the cheapest insurance you can carry.



Question—What Season of the Year Is Best?

Answer—Early spring is often the very best time of the year to do your painting, before the spring rains set in and the dust and insects make their appearance. The spring is especially attractive to the farmer because he usually has more time then than later on in the summer. Many prefer to wait until fall to paint a new building, after the hot sunshine has dried the lumber thoroughly. On the whole, the best time to paint is when you have plenty of time in either the spring, summer or fall, as the painting season extends from early April to late November. Any time during these months pick out warm dry weather; be sure that not only the surface to be painted but the wood clear through is perfectly dry and you can do a satisfactory job of painting. It is most important to remember that painting should not be attempted on cold, damp days when the temperature is below 50 degrees, or when there is the least danger of frost at night. Do not paint over surfaces which show frost over night. Wait until the sun thoroughly dries them.

Question—What Tools and Materials Do I Need?

Answer—For any painting job you will need a small can of putty, a putty knife, a painters' duster, some sandpaper, a paint paddle and about three brushes—one large one for regular work, a smaller one for trimming, and a sash brush. In addition to these a wire brush is usually needed to remove the loose, scaly paint on old painted surfaces. You will need linseed oil and turpentine with which to thin the first coats.

And most important of all, the paint itself should be **ready mixed**. Good paint is made by heavy machinery in a regular paint factory, insuring perfect mixing and grinding of the ingredients. These ingredients must be formulated in exact proportions. **There is no guesswork in good ready mixed paint.** You will always save money, time and labor by buying good **ready mixed** paint.

Many contractors and home-owners as well use our Seroco Pure Paste Paint with excellent results. This paint, in heavy paste form, is made ready for use by adding the necessary linseed oil and turpentine, full directions being furnished with the paint.

Question—What Kind of Brushes and What Size Should be Used?

Answer—For an inexperienced painter a flat brush about 3½ or 4 inches wide, our **30—3080**, with rather short bristles is the best for all ordinary painting. Do not try to use a brush with long bristles unless your wrist muscles have been well developed. The long bristles have so much spring and hold so much paint that they are difficult for an amateur to handle. Don't try to use a round brush for the trimming work unless you have had some experience in painting. They are best adapted for professional use. A flat brush about 3 inches wide with short bristles, our **30—3087**, is a good size brush for trimming purposes. A sash brush from 1 to 2 inches wide, our **30—3069**, is about the right size for the home owner to use.

Our Big Catalog is a helpful guide to the inexperienced in selecting brushes, as we designate those for the amateur and those for professional use.

It is a wise plan to buy good brushes. They not only help you do a satisfactory job the first time you use them, but they will keep for years if properly taken care of, and are ready any time you want to do a little touch up work around the house or farm. Be sure to read "How to Care for Brushes" on page 26. Our advice is to buy good brushes and take good care of them.

Question—What Colors Are Best?

Answer—When selecting colors always consider the size of the house, the style of architecture and its surroundings. Don't paint your home your favorite color regardless of everything else. If you live in town always try to select a color that will harmonize with your neighbors' homes. Don't choose a loud, flashy color that will make your home appear conspicuous and out of place, any more than you yourself would wear a flashy, extreme suit of clothes that could be seen blocks away. Strong and bright shades lend prominence to a building, and are therefore desirable for small houses. The more neutral shades, such as grays, drabs, browns, etc., are better for large homes in town. For country or suburban homes, both large and small, which are surrounded by trees and shrubbery the light shades are more pleasing, making the house stand out like a bright flower among the foliage.



It is always well to use a different harmonizing shade or color for the trimming of a house, as it gives the house a neat, well dressed appearance and relieves the monotony of color. Trimming color may be either lighter or darker than the body color, just as you prefer. We suggest that for any house painting job, in addition to the body and trim colors, the exteriors of the doors and the window sashes be painted black or a very dark color, and the porch ceilings, unless they have a varnish finish, be painted light blue or a delicate green. The porch floors and steps should be painted with a porch floor paint which is always furnished in soft, neutral shades.

For the convenience of those who are undecided what color schemes to use and would welcome a few suggestions, we give below a list of color combinations which have been tried out and found to be very pleasing and beautiful:

		Color Scheme A	Color Scheme B
A Large House in the Country	Body Trimming Sashes Porch Ceilings Porch Floors Roof	Dove White Black Light Blue Gray Brown Shingle Stain	French Gray White Black Light Blue Lead Color Green Shingle Stain
A Small House in the Country	Body Trimming Sashes Porch Ceilings Porch Floors Roof	Dove Cream Tint Black Light Blue Gray Bungalow Brown Shingle Stain	Colonial Yellow White Chocolate Brown Light Blue Brown Green Shingle Stain
A Large House in the City	Body Trimming Sashes Porch Ceilings Porch Floors Roof	French Gray Pearl Gray Chocolate Brown Pea Green Light Brown Brown Shingle Stain	Dark Steel Gray French Gray Black Light Blue Lead Color Green Shingle Stain
A Small House in the City	Body Trimming Sashes Porch Ceilings Porch Floors Roof	Colonial Yellow Dark Steel Gray Black French Gray Lead Color Green Shingle Stain	Leather Brown Cream Black Light Blue Brown Red Shingle Stain

Question—How Much Paint Do I Need?

Answer—There are 231 cubic inches in every full gallon of paint, regardless of the kind. Do not be deceived by varying claims made for the spreading capacities of various paints, for common sense will tell you that the larger the surface over which you spread a gallon of paint the thinner the film will be, and the thinner the film the more easily will it be destroyed by the weather. We give you the covering capacities which will insure you a paint film with the maximum protection and endurance.

Measure the length, width and height of the building. Add together the total length in feet of the two sides and two ends of the building. Multiply this by the height of the building at the eaves with two feet added for cornice. This gives you the number of square feet of surface to be painted.

For example, suppose your building measures 26 feet wide, 33 feet long and 22 feet high, you would figure it as shown opposite.

Front.....	26 feet
One side.....	33 feet
Rear.....	26 feet
Other side.....	33 feet
Total.....	118 feet
Multiply this by height, plus two feet for cornice.....	24 feet
Total.....	2,832 sq. ft.

To Find the Number of Gallons Required

No. 1—For poor surfaces where no paint has been applied for numerous years, and the wood is bare and porous three coats are necessary. For three coats divide the number of square feet by 175 if using Long Life House Paint, and by 240 when using Master-Mixed House Paint.

No. 2—For either fair surfaces where paint film is worn thin and chalking rapidly or for hard flinty painted surfaces. For two coats divide the number of square feet by 240, for three coats divide by 190, if using Long Life House Paint, and by 340 and 250 respectively when using Master-Mixed House Paint.

No. 3—For new wood three coats are always necessary. Divide the number of square feet by 150 (Long Life House Paint) and by 210 when using Master-Mixed House Paint.

No. 4—For good surfaces where paint film is unbroken and is chalking only slightly. For two coats divide the number of square feet by 275, for one coat divide by 450 (for Long Life House Paint). For Master-Mixed House Paint, divide by 400 and 750 respectively.

In figuring the amount of trimming required the rule of 1 gallon of trimming to 5 gallons of body is usually followed.

Question—What Must I Do to My House Before Painting?

Answer—If it is a new house that has never been painted before we would advise letting it stand for several weeks after the plastering is done to allow the boards to dry thoroughly. There is always more or less moisture from green plaster and it is well to let the whole house dry out perfectly before attempting to paint. The knots and resin streaks should also be treated. Shellac, long used for this purpose, prevents the paint from penetrating and forms a brittle surface coating that will ultimately crack and come off. Another practice is the application of turpentine or painters' naphtha, brushing the same over the surfaces to be treated about 15 minutes before painting. This will dissolve the resin and produce a surface that will allow the paint to penetrate more readily. As in the case of shellac, there is one objection to this treatment—on white paint or very light tints, the resin which has been dissolved sometimes comes to the surface and discolors it. There is no trouble, however, with the darker shades. Aluminum Paint (30-343) tends to conceal knots and check "bleeding" through of stains, resin, etc.

If it is an old house that has been painted before it will be necessary to scrape off all loose, scaly paint. You can do this with a putty knife or a wire brush. Don't bother to clean off old paint that is simply "chalking" or wearing off, as this will not interfere with the new paint in the least. Use a painters' duster to clean off cobwebs and dust as you go along in putting on the priming coat.

Take time to nail up all loose boards, cornice moldings or door or window trimmings. This is much more easily done at this stage of the operation than to attempt to do this work after painting. If you find it necessary to put in a new board, give it a preliminary priming coat so that it will have one more coat of paint than the rest of the house. This will insure an even, uniform color when the job is all done.

Eaves spouts and conductor pipes should be gone over carefully and if badly rusted

REMEMBER THIS:

The square feet of covering capacity of any paint is dependent upon the kind of surface over which it is applied. This varies widely. A badly weathered and very porous surface will require twice as much paint as another surface which is in good condition. So in judging your surface we give you the figures at the left to guide you in estimating the number of gallons you will need.

Barn Painting

To obtain the square feet of surface, add two feet to the height to the eaves and multiply by the distance around the barn. Add to this the width of the barn multiplied by the height of the gable above the corner post. Divide the number of square feet by the covering capacity, about 300 square feet per gallon, two coats, on good surfaces (200 sq. ft. per gal., three coats on new wood) and this gives you the amount of paint needed. The amount of trimming required for a barn is about 1 gallon of trimming to 10 gallons of body.

In figuring roof paint or stain, multiply the length of the house by the width, then add one-third that amount and the total will be the approximate area of the roof. Now divide by covering capacity per gallon of paint or stain you wish to use. For covering capacities of our roof coatings or shingle stain, see our big general catalog.

should be replaced before the painting is started. If the surface is only slightly rusted, go over it with a wire brush and this will give you a better surface on which to paint. Our **30-1908** Roof and Gutter Paint is recommended for priming gutters, down spouts, etc. It is superior to red lead for resisting rust on any metal surface. Always aim to paint the conductor pipes the same color as the part of the house against which they are placed, the idea being to keep them from being conspicuous. The pipes that follow the trim should be painted the trim color and the horizontal or cross pipes should be painted the color of the body of the house.

If there are any window lights to be replaced do it before you paint, so that the putty can be painted at the same time as the window sashes. It always disfigures a house to have fresh, new putty on a window sash that has been newly painted black. It might be well to go over all the windows, and if the putty is at all loose, dig it out and reputty the windows so as to have them in good shape for painting. If sash has been neglected until the wood is very dry, a priming coat of house paint thinned with linseed oil applied to the putty grooves will insure better results.

We would suggest looking over the roof carefully, replacing any missing shingles, cementing up brick joints around chimney flashings, and tuckpointing chimneys. Our **30-3477** Asbestos Fiber Roof Cement will be found practical and efficient for chimney repairs and for repairing leaks in roll roofing or composition shingles. All of this will avoid the use of a ladder around the house after the painting is done and will lessen the danger of scratching or marring your nicely painted house.



Mixing Paint

Question—Am I Now Ready to Paint?

Answer—No. The paint must be stirred thoroughly. Upon removing the top of can or barrel the oil will be found on the top and the pigments on the bottom, the pigments or solids being heavier than the oil or vehicle. Take an empty bucket and pour off all the oil into it. Stir the pigments left in the can thoroughly. This stirring can be done with a wooden paddle made from any piece of wood two or three inches in width. We furnish with all of our 5-gallon cans of house paint an iron paddle. Pour back the oil little by little, stirring the paint all the time until it is a uniform mixture throughout. Then pour the paint back and forth from one container to the other eight or ten times. Now you are ready to begin painting.

Question—Where Should I Begin?

Answer—Begin at the right hand corner of the building and try to finish a day's work at a corner or at a window to avoid laps and streaks. If you stop painting in the middle of a plain side of the building, the next day when you begin painting there will be a streak where you left off one day's work and began another. This will not be noticeable at all if it comes at the corner or next to a window. Paint on the west and north sides during the morning and on the east and south in the afternoon and you will find the work more agreeable and the sun will not crack or blister the wet paint.

You can do all your painting from a ladder, but if you have two ladders it is better to use ladder jacks and a long board so you can walk along the board and paint a large stretch at one time without moving the ladders.

Always begin at the top and paint down. If you paint the lower part of the house first there is danger of dropping splashes of wet paint on the newly painted surface below.

Question—How About Thinning First Coat?

Answer—Thin the paint for the priming coat as follows, to each gallon of paint:

Pure Linseed Oil and Turpentine

Add Per Gallon of Paint for First Coat

Kind of Wood	
FOR NEW WORK	
Pitchy Lumber (Cypress, Yellow Pine or Common Fir)	
Red (Western) Cedar	
New Softwood (White Pine or Oregon (Western) Fir)	
OVER OLD WORK	
Badly worn painted or unpainted surfaces	
Hard, flinty painted surfaces or fair surfaces with paint film worn thin and chalking rapidly	
Painted surfaces in good condition	

Long Life House Paint Seroco Barn Paint

Raw Oil	Turps
1 pt.	1 qt.
1 qt.	1½ pts.
1 qt.	1 pt.
3 pts.	1 pt.
0	1 pt.
0	½ pt.

Master-Mixed Paint

Raw Oil	Turps
1 qt.	2 qts.
2½ qts.	1½ qts.
3 qts.	1 qt.
1 pt.	1 qt.

The priming coat is the most important part of the painting job. Any new or weathered surface must be primed or *filled* before putting on the body and wearing coats. Where old surfaces have never been painted or an old painted surface has weathered considerably, the texture of the wood is open and porous or "thirsty," so to speak, and must be *satisfied* with plenty of linseed oil before you can put on the finishing coats and expect them to stand up against the action of the weather. On new, sappy or resinous lumber you must put turpentine into the priming coat to "cut" the natural wood oils and resin and allow the paint to penetrate. On a painted surface, where the old paint is smooth and hard as flint, as for example, under a porch roof or up under the eaves, it is necessary to add some turpentine to cut the old smooth finish and give the new paint a chance to grip hold. **Aluminum Paint 30-343**, is highly recommended for priming new surfaces, preventing moisture penetration and warping, withstanding sunlight successfully, tending to conceal knots and check "bleeding through" of stains, resin.

Question—How Many Coats Should I Put On?

Answer—On painted surfaces in good condition only two coats of paint are necessary. Allow at least four to six days—a week to ten days on cypress—for the first coat of paint to dry and then apply a second coat just as you receive it and the painting job is done.

On new lumber, old unpainted and old painted surfaces in bad condition three coats of paint are necessary. After applying the priming coat of Long Life or Master-Mixed allow the necessary time for it to dry and then putty up all nail holes, knots and small crevices. Always use a putty knife, as puttying with the fingers will not fill up the holes satisfactorily. Always apply the priming coat before puttying, because the raw wood by drawing the oil out of the putty will cause it to harden and come out afterward. Apply the second coat of Long Life paint, thinned with $\frac{1}{2}$ pint of turpentine to the gallon to keep down the gloss and give a better foundation for the final coat. When using Master-Mixed Paint for the second coat on new work add 1 quart of turpentine on pitchy woods and 1 pint of turpentine on other soft woods. On old painted or unpainted surfaces in poor condition, use second coat of *Master-Mixed* just as it comes, except to add 1 pint of turpentine per gallon in cool weather.

Allow from four to six days, or longer if necessary, for the second coat to dry. Apply the third coat of Seroco Long Life House Paint without thinning.

Master-Mixed paint should be used without thinning when applying the third coat, except to add 1 pint of turpentine per gallon in cool weather.

Question—Is House Paint All Right to Use on Porch Floors and Steps?

Answer—No. You should use a paint especially prepared for exterior floors and steps. A house paint is made to withstand the weather only and will not stand up under the constant foot friction to which a porch floor is subjected. A porch paint is made to withstand both destructive weather and constant wear. It dries quickly and forms a tough film that can be walked on and scrubbed regularly.

On old porch floors that have been painted and are in fairly good condition thin a small quantity of the floor paint with **boiled** linseed oil and turpentine and paint the worn spots in front of doors where the paint is entirely worn away. Allow these patches to dry and then apply a coat of floor paint just as you receive it. If an especially good job is desired apply another coat of paint after the first coat is perfectly dry.

On new porch floors and old porous floors badly in need of paint apply a coat of floor paint thinned with **boiled** oil and turpentine in the same proportions as recommended for Seroco Long Life House Paint on page 5 and allow 24 hours for it to dry. Fill all nail holes and cracks with putty. **Be sure the surface is dry**; then apply one or two coats of floor paint, according to the finish desired, allowing twenty four hours for each coat to dry. We recommend Super Service Floor Enamel (see our latest big General Catalog) for porch floors, etc.

Question—If My House Is Made of Concrete or Stucco What Should I Do?

Answer—From our years of experience we have found that the most satisfactory paint for stucco and concrete is a regular oil house paint such as our Seroco Long Life or Master-Mixed House Paint. Allow the house to weather a year before painting.

In painting a concrete or stucco house be careful to select colors that appear natural. Keep in mind that concrete blocks are made to imitate cut and dressed stonework, and a stucco house is only a modern form of the old plastered house. Use colors that are found in nature and avoid bright, flashy shades.

For cement floors use a good porch floor paint. (See recommendation above.)

If you want to repaint a concrete or stucco house it is best to go over the surface with a stiff broom or fiber brush to remove the loose scales of paint. Don't attempt to use a wire brush, for it will mar the cement work.

Question—How About a Brick House?

Answer—A brick house presents only one feature requiring special attention, otherwise you proceed the same as for a frame house. In most bricks there is a percentage of saltpeter that persists in working out to the surface as time goes on. This has worried painters ever since there were bricks to paint. We know of no perfect paint that will seal up the surface and keep the chemicals in, and our best suggestion is that you select a light color paint on which the saltpeter will not be readily noticeable. It always pays to look well to the condition of the mortar joints before painting a brick house, either old or new. No paint will adhere to a loose, crumbly surface, and if the paint comes off at the mortar joints and adheres to the brick you will soon have a very unsightly house. Therefore, your time will be well spent in going over the entire house and carefully tuckpointing all bad joints. If you are repainting an old brick house be very careful to scrape off all loose or scaly paint. This you must watch sharply, for it is much more easily overlooked than on a frame house.

Brick surfaces which have been tuckpointed within a year, also new brick surfaces, should be primed with a coat of our **30-2722** or **30-2727** Spar Varnishes. Other unpainted brick surfaces require 1 quart of raw linseed oil per gallon of Long Life House Paint for the priming coat only; Master-Mixed, 3 qts. of raw oil per gallon of paint.

Many painters advise a flat or dull finish paint for a brick house, but we do not recommend this, as in our judgment a glossy paint will give the best appearance and protection. The life of any paint depends upon the linseed oil in it, and the oil is what gives the paint its gloss.

It is well to add here a word of caution in regard to the color, for a brick house with an impossible brick color is a misfit in the landscape. The choice of a color for a frame house is more or less arbitrary, but a brick house will always be a brick house no matter how much you paint it.

If you want to paint the mortar joints white or black, as is often done, use a good straightedge and the smallest size sash brush and run your lines perfectly parallel, disregarding the old mortar joints if necessary. Don't attempt to follow the old mortar joints free hand. This lining of the mortar joints is entirely a matter of taste, and we suggest it only on old weatherbeaten brick houses where something must be done to restore a dressy and trim look which weather and age have taken away.

Question—Is There Any Economy in Using a Cheaper Paint for Barns and Outbuildings?

Answer—There is in the first cost only. To answer the demand for a cheaper paint for barns, fences and outbuildings, paint manufacturers have prepared a special paint compounded from metallic oxides and offered in a limited range of colors which is sold at a much lower price per gallon than house paint.

The durability and appearance of barn paint are very satisfactory for the purpose for which it is intended and the lower price makes it an economical paint to use. If you are very particular about your barns and outbuildings, and wish to secure the greatest durability and the best possible appearance, use regular house paint or our **30-820** high quality French Gray Barn Paint.

When painting a barn, as in all other painting, be sure that the surface is perfectly dry. Paint will never stick to a wet or damp surface. Follow the same directions for barn painting as given for house painting on pages 5 and 6 regarding the number of coats, thinning, etc.

The beauty and community value of a farm depends as much if not more on the appearance of the barns and outbuildings as on the farmhouse itself. Barns and outbuildings can be made very neat and attractive by using a trimming color when painting. If a barn is painted red, yellow or gray, a white trim is very effective. Paint all the outbuildings the same way and you will have a neat and up to date farmyard. Barn paint cannot be furnished in white, but white house paint can be used for the trimming at a very small cost. If you are using house paint for the body of the barn a large number of good color schemes is possible.

Question—Why Is a Shingle Roof Stained Instead of Painted?

Answer—Most wood shingles are made of cedar and are undressed. This gives you a very porous, rough surface which is quite difficult to paint. In the next place, shingles



receive the brunt of the attacks of storms and all other weather conditions and if the paint, which is purely a surface covering, should become defective the moisture getting into the shingles would be retained there and would rot them out. The best treatment for wood shingles is a creosote shingle stain. This gives you a decorative color and at the same time a preservative to protect the wood from the action of the weather. Shingles



should be dipped in the shingle stain whenever possible so as to become thoroughly saturated with the creosote mixture. It is possible, however, to brush shingle stains on after the roof has been shingled, but of course you will not get nearly so good a saturation.

From the standpoint of appearance the painted shingle roof loses the effect that is retained when shingles are stained. The stained shingle looks exactly like the unstained one except that the color has been changed. The preservative element has all saturated into the interior of the shingle. The painted shingle, on the other hand, presents quite a different appearance from the unpainted one. Both the color and the preservative elements of the paint are on the surface.

This is especially true of shingles used for siding or wide undressed siding lumber used on many bungalows. The architectural idea is to have a rough, semi-finished appearance, and to use a glossy paint which covers and smooths the surface defeats the very object desired.

Question—Can I Dip My Own Shingles?

Answer—This can very easily be done by any amateur. Place your shingle stain in an old kettle, tub or barrel, keeping it thoroughly stirred, and dip the butt or thick end of the shingles into the stain about two-thirds of the length of the shingle, holding them in the liquid long enough to allow for sufficient penetration. Then spread the shingles out loosely to allow the stain to work into the wood. As soon as the shingles are dry enough to handle conveniently they can be taken up onto the roof and put in place.

After the roof has been finished you will probably find that you have a more or less mottled surface because all shingles are not of the same degree of hardness or porosity. It is well to take a can of the shingle stain and a brush and touch up the light spots, and you will find that with just a little work you can correct this mottled appearance and have a very uniform looking roof or siding.

Dipping the shingles with a variety of colors produces a multi-colored roof of attractive, modern vogue.

Irritation of the skin from contact with creosote oils may be avoided by coating the hands or exposed parts with any oil or grease, preferably raw linseed oil.

Question—Can an Old Wood Shingled Roof That Has Become Darkened From Weather Exposure Be Successfully Stained?

Answer—Either our Master-Mixed or Standard Shingle Stain can be used most successfully for this purpose. Be sure to keep the stain thoroughly stirred all the time while using it and apply it very liberally so as to get good saturation. This work should be done after several weeks of very hot weather so that the shingles will be dry and absorbent.

Question—Is There Any Coating That Will Successfully Stop Leaks on a Gravel or Prepared Felt Roofing?

Answer—The best type of Roof Coating for these roofs is a mixture or compound with an asphalt base and fibrous content. This is made in two consistencies; one, a thick plastic product, such as our **30-3477 Asbestos Plastic Cement**, handled with a trowel and used to fill large openings in any kind of roof, the other (see our **30-3479 Asbestos Fiber Roof Coating**), just thin enough to be brushed.

If the roof has been previously coated with Liquid Coal Tar, Asphalt Roof Coating should not be applied over the Coal Tar, unless the latter has been on several years; otherwise, the Coal Tar may bleed through the asphalt and show brown.

Question—Can leaks in wood shingled roofs be successfully treated with Asbestos Fiber Roof Coating?

Answer—These leaks can be effectively repaired, if a heavy enough coat is applied to overcome the high absorption of the dry wood and the extreme roughness of the thick shingles.

Question—What Paint can be used on watertight roofs to preserve and keep them watertight?

Answer—An asphalt base material, such as our **Rufix** is recommended, although our **30—3479 Asbestos Fiber Coating** can be used. The former spreads better and makes a smooth and more glossy appearance.

Question—What Kind of Paint Should Be Used on the Outside of a Concrete Block Foundation for Waterproofing?

Answer—We recommend a good asphalt or coal tar paint or our Asbestos Fiber Roof Coatings. These should be put on the outside of the foundation before the earth is filled in and the paint should extend up slightly above the surface line. These materials are also excellent for coating the outside of brick work in building cisterns.

Question—What Should Be Done to Iron Work That Is to Be Buried Underground?—To Metal Work That Is Exposed?

Answer—A good asphalt coating, such as our **Rufix, 30—1910**, is probably the best material with which to paint iron or steel work of all kinds, such as pipes, tanks, structural iron, etc., that are to be buried underground.

Exposed metal work (tanks, silos, roofs) will resist rust successfully and give increased service when finished with **Seroco Aluminum Paint**.

Question—How Should Fence Posts Be Treated to Preserve Them From Decay and Insects?

Answer—Our **30—1947 Pure Creosote Oil**, is the very best preservative you could possibly use to coat wood fence posts before putting them in the ground. **(It is an excellent insecticide, too, for poultry houses, stock, pens etc.)**

Creosote as a preserver is recommended by the United States Department of Agriculture as superior for the purpose to coal tar and as a more economical method in actual practice. Our Creosote Oil penetrates deeply, stopping the destructive action of decay worms, termites (white ants) etc.

Creosote Preserver can be applied by dipping cold, but better results are obtained by hot dipping, or "hot and cold" dipping. The posts should be well seasoned and thoroughly dry and freed from all bark. Creosote Preserver is not easily inflammable but it will burn and the treating tank should be located a safe distance from any building.

For both cold dipping and hot dipping the posts should be immersed in a kettle or tank deep enough for the treated portion of the post to come about six inches above the ground when the posts are set. They should be kept in the liquid from 30 minutes to three hours according to the size of the post. An old steel barrel with the end removed fixed over an open fire or a shallow pit makes a very satisfactory tank. For hot dipping the Preservative should be heated to about 200 or 220 degrees.

Better penetration of the Creosote Preserver is secured by allowing the posts to set in a tank of the hot Creosote Preserver until it cools. A fire can be started in the morning and allowed to die down during the day avoiding loss of time from work in the field. This process can be speeded up by allowing the posts to become thoroughly hot and then letting them stand in a second tank of preserver to cool while a new lot is heating.



Interior Work

FLOORS

Question—What Is the Best Way to Finish a New Floor?

Answer—That depends on two things, the kind of wood and the color or appearance you wish to obtain.

Question—What Are the Kinds of Wood Used for Floors?



Answer—The kinds of wood used for floors may be divided roughly into two classes, open grained and close grained. Some woods are of loose, open formation, with interstices between the fibers, such as oak, walnut, mahogany, etc., and are called "open grained." Other woods, such as maple, beech, pine, etc., whose fibers are fine and held closely together, are called "close grained." Some hardwoods are open grained and some are close grained, but practically all soft woods are close grained. The open grained woods must have this coarse open formation filled with some hard drying substance so as to give a smooth surface on which to put the finishing or wearing coats. The close grained woods very often need no preliminary preparation unless they are very soft and porous, and then it is

necessary to use a first coater to seal up the wood and allow the finishing coat to remain on the surface.

Question—What Has the Question of Color to Do With Determining the Kind of Finish?

Answer—If the natural grain and figure of the wood is attractive it is usually the practice to stain the floor, and over the stain apply a coat of transparent varnish or wax to withstand the wear to which a floor is subjected. If, on the other hand, the floor is made of soft wood or of ordinary unselected hardwood boards, the grain of which would not make an especially attractive appearance, it is often desirable to give the floor an opaque coating that will cover up the wood entirely. In this case the color and the wearing surface are combined in one product, such as floor paint.

Question—What Kind of Stain Should Be Used for Floors?

Answer—Special transparent stains are made for floors or other woodwork where the natural grain of the wood is to be preserved. These stains enable you to secure a rich natural oak, mahogany or walnut color. See 30—2643—49 Dye Stains in our Big Catalog. The color obtained by the use of these stains depends entirely upon the amount of stain applied and the way in which the stain is handled.

On close grained woods which do not require filling, such as pine, birch, gumwood and maple, the stains are brushed on freely and wiped off with a piece of soft cloth. The shade depends entirely upon the amount of stain applied, the character of the wood and the length of time it is allowed to remain on the wood before it is rubbed off. If you rub the stain off quickly the shade obtained will be light, while if you leave the stain on the wood for a few minutes, more of it will penetrate the fibers and the shade will be darker. If the first application does not darken the wood sufficiently, more of the stain can be brushed on and rubbed off and the process repeated until the desired shade is produced. If the first application produces too dark a shade, the stain can

be thinned down with turpentine or **Seroco Paint Thinner 30—3462**. The stain, no matter how lightly applied, will always give you a darker shade than the natural color of the wood itself. You cannot stain a dark wood and get a lighter color or shade.

On open grained woods which are to be filled, such as oak, walnut and mahogany, the stain is brushed on freely and evenly with a soft brush and is not wiped off but allowed to penetrate. This will apparently give a very dark finish but the process of filling removes the surplus stain and lightens the color considerably by bringing out the high lights in the grain. After applying the stain, use a clear paste wood filler, such as our **30—2663**.

Question—How Do I Go About It to “Fill” an Open Grained Floor?

Answer—Before filling open grained woods, such as oak, ash, etc., have the surface as clean as possible. Sandpaper until perfectly smooth, remove all grease spots and surface discolorations and scrub if necessary for absolute cleanliness. Then be sure that the surface is perfectly dry before applying any finishing coats.

If the surface is to be stained, apply the desired shade of stain and allow twelve hours for it to dry. It is not necessary to tint the filler, as the excess stain in the wood will be sufficient to bring it to the desired shade.

Thin the filler with turpentine or Seroco Paint Thinner to the consistency of thick paint and apply with a flat paint or varnish brush in the same manner as you would ordinary paint. After fifteen or twenty minutes, or as soon as the gloss has disappeared and drying commenced, rub off with common excelsior or burlap, rubbing across the grain. This forces the filler into the pores of the wood and removes the surplus. Be sure to remove all the surplus filler clear to the wood. The floor should then be wiped clean by rubbing with a clean, soft cloth with the grain. Don't try to fill the entire floor before removing the surplus filler; if the filler shows a tendency to harden quickly, fill a section of the floor and then remove the surplus filler from that section before going on with the rest of the filling.

If the wood is to be left in its natural color, proceed the same as instructed in the preceding paragraph, omitting the operation of staining and use our clear paste wood filler, **30—2663**.

Allow twelve hours for the filler to dry and sandpaper the surface smooth before applying the finishing coats.

Question—Can I Varnish a Floor Without Filling or Preparing It Beforehand?

Answer—Close grained woods, such as pine, birch, maple, beech, etc., require no filling. But if the floor is open grained wood it *must* be filled before any finishing coat is applied. (See preceding paragraphs for instructions.) Of course, a close grained floor needs the usual preparation, such as sandpapering and removing all spots and discolorations. If the floor requires scrubbing, be sure that it is perfectly dry before applying any finishing coats. Also be sure to rinse the floor thoroughly, because soap and washing powders contain certain chemicals which are very injurious to paint and varnish.

If the floor is to be stained apply the desired shade of stain and allow it to dry thoroughly. This is all the preparation a close grained floor needs before the wearing coats, such as varnish or wax, are applied.

Question—How Many Coats of Varnish Should Be Applied?

Answer—After you have prepared the surface by staining and filling according to the kind of wood, and the color desired, and the surface is perfectly dry, apply a thin coat of pure shellac, **30—2656** or **30—2657**. This shellac coat is necessary only when varnish is to be applied over stain on new unfinished floors, to seal in the stain and prevent it from “bleeding through.” If no stain is used apply a coat of good floor varnish such as our **30—2729** or **30—2723** thinned with about 10 per cent turpentine and allow twelve hours for it to dry. Then apply two coats of varnish in its natural consistency, allowing twenty-four hours for the first full coat to dry before applying the last coat.

Our **30—2713 4-Hour Varnish** is also an excellent, quick drying varnish for floors.

Question—How About the Use of Shellac or Liquid Filler as an Undercoat on New Floors?

Answer—Do not use shellac on floors except as a "sealer-coat" before applying varnish over a penetrating stain. Shellac is a very brittle, hard, fast drying substance which



does not penetrate the wood, but forms a thin, impervious coating and is used by many painters as an undercoating because it seals the pores and keeps the finishing coats of paint or varnish from sinking in, and in this way a full bodied, fine appearing finish is quickly and cheaply obtained. Too heavy a coat of shellac will form a hard smooth surface which will not hold varnish and "chipping" may result. The so called "liquid fillers" are usually cheap rosin varnishes which dry quickly in much the same way as liquid shellac, and break down even quicker than good shellac. We believe in all cases that a better finish can be built up with two or more coats of paint or varnish applied direct to the wood, the first coat thinned with turpentine in order to allow it to saturate the fibers of the wood and

obtain a good anchorage. This will give you a good solid finish that will withstand hard wear.

Question—What Can Be Done to a Varnished Floor That Has Worn Through in Spots?

Answer—We must frankly state that it is impossible to touch up such a floor so as to make it appear absolutely like new. The only way to get a perfect floor in such a case is to remove the varnish from the entire floor, touch up the worn spots with stain so as to get a uniform color and then revarnish the entire floor. It may be necessary to restain the entire floor, which will make it a shade darker than originally. It behooves anyone with a nicely finished floor to never permit one spot to become worn through. Revarnish your floor or the most used portions as often as necessary to keep the finish intact.

In some cases it may not be necessary to remove the varnish from the entire floor. Scrub the worn spots until there is no dirt in the pores of the wood and then stain the spots the same color as the rest of the floor. This is the difficult part of the job and it is best to put the stain on lightly at first and gradually work up to the right shade. When the stain is dry apply a thin coat of shellac over the stain, varnish these refinished spots and allow the varnish to dry thoroughly. Then apply a coat of varnish to the entire floor.

Another way to touch up a floor of this kind without removing the varnish is to give the worn spots a coat of colored varnish, such as our **Seroco Color Varnishes**, which are furnished in all the standard finishes, such as oak, walnut, mahogany, etc., using the same color as the rest of the floor. When the colored varnish is dry it will be necessary to apply a protection coat of clear floor varnish to the entire floor such as our **30-2729** or **30-2723**.

Question—What Must I Do to a Floor Before Waxing It?

Answer—There are two kinds of waxed floors. Some floors are varnished and then waxed and some floors are filled and stained and the wax applied without any preliminary varnish coat. For a waxed surface on a varnished floor follow directions for varnishing, and when the final coat is dry apply a coat of floor wax, either liquid or paste, such as our **30-2636**, **2638** or **2639**, with a soft cloth. When the wax is dry rub it to a polish with a soft woolen rag or cheesecloth, using long sweeping strokes. A wax buffer, such as our **30-3166**, is very handy both for applying wax and for polishing waxed floors. The more coats of wax you apply the better protection it gives the wood and the more beautiful the luster and polish. However, do not allow one coat of wax to wear entirely away before rewaxing.

If you allow the wax to wear away in spots so that the wood underneath is exposed and becomes filled with dirt, you can never patch it up and have a satisfactory job. The only way to do then is to remove all the wax and stain the floor again, which is considerably more work than to rewax the floor before the wax wears entirely away.

If you wish to apply the wax directly to the stained surface without varnishing, apply with a soft cloth and when dry rub to a polish. A floor finished this way will have a soft, velvety finish without a high gloss. However, we think it is better to give the floor a coat of varnish thinned with 10 per cent turpentine before applying the wax. You will not lose the soft, dull effect finish, and at the same time the varnish will fill up the pores and keep the wax from sinking in the wood.

Question—What Kind of Floors Should Be Oiled?

Answer—Any kind of an unfinished wood floor can be oiled. Floor oils usually contain a large percentage of linseed oil, which tends to bring out the grain of the wood and protect it from dust and dirt so that an oiled floor is easily kept clean. They are excellent for kitchens, schools and large public buildings. Floor oil is easy to apply. Just put the oil in a bucket and apply it with a floor mop, just as though you were mopping the floor with water. The amount of wear to which a floor is subjected determines how often it should be re-oiled. Floor oil cannot be applied over paint, varnish or wax, as the paint film will not allow the oil to penetrate the pores of the wood.

Question—If I Want to Paint a Floor, Will Regular House Paint Do?

Answer—No, you should not use house paint on a floor. House paint is made to withstand destructive weather, but it will not stand up under constant foot friction. Always use a good interior floor paint to paint a floor, because it contains a large per cent of varnish which not only forms a tough surface film, but also produces a beautiful finish. A floor does not need any special preparation for painting unless it has wide cracks between the boards, and then they should be filled with a crevice filler such as our **30—2660**, specially prepared for use on floors. Apply one or two coats of interior floor paint, at least two coats on new work or old worn surfaces, allowing 24 hours for one coat to dry before applying the succeeding coat. Thin the first coat with one pint of turpentine per gallon of paint. We recommend **Super Service Floor Enamel** or our **Standard Floor Paint** (see our latest Big Catalog). Either of these will dry dust free in two hours and hard enough for use in twelve hours.

Question—Are There Any Special Instructions to Follow for Repainting Old Floors?

Answer—If the paint has worn entirely away in spots and the wood underneath is exposed, give these spots a coat of paint thinned with a little turpentine and boiled linseed oil and allow it to dry thoroughly. Then apply two coats of paint to the entire floor, allowing forty-eight hours for one coat to dry before applying the succeeding coat. By giving the worn spots an extra coat of paint the floor will have a uniform appearance when finished.

Sometimes, in old floors, the wood will shrink, making wide cracks between the boards. These cracks should be filled with **30—2660** crevice filler before applying any paint.

Question—Can Staining and Varnishing Be Done in One Operation?

Answer—Yes, there are colored varnishes on the market, such as our **Seroco Super Service** or **Standard Color Varnishes**, which are combined stains and varnishes. They are usually furnished in all standard finishes, such as dark oak, light oak, mahogany, etc. The dark colors can be applied over any kind of finish and obtain a satisfactory result, but when applying a light color over a dark finish you should first give the surface a coat of undercoat, or ground color, such as our **30—2697**, and when it is dry apply two coats of the colored varnish. The number of coats to apply depends almost

entirely on the color of the original finish, together with the color of the colored varnish. If the colored varnish is almost the same as the original finish one coat may be all that is necessary, but if there is a great deal of difference in the new color and the original it may be necessary to apply from three to four coats to get a perfect result.

While **color varnish** will produce excellent results, on new wood we prefer the method of applying the stain and varnish separately (see pages 10 and 11) which gives a more natural finish, but for old woodwork, furniture, etc., where you want to change the color without the trouble of removing the old finish, colored varnish will give excellent satisfaction. Apply with a varnish brush and allow from one to two days for the varnish to dry.

No special preparation of the surface is required before applying colored varnish unless the old finish shows evidence of peeling and then the surface should be gone over with a wire brush and duster and all the old loose coating removed. Where color varnish is used to change the color of a floor more permanent results can be obtained by giving the surface a wearing coat of a high grade clear floor varnish, our **Super Service 30—2729 or Extra Durable 30—2723**. Also add this wearing coat of varnish after applying color varnish to a new floor.



Question—What Kind of Varnish Should Be Used on Linoleum or Floor Oil Cloth?

Answer—A thin floor varnish, such as our **Linoleum Varnish 30—2642**, should be applied to printed linoleum or floor oil cloth to protect it from direct contact with heels, moving furniture, etc., and keep the pattern from wearing away. Being tough and thin, it will dry hard, but remain pliable like the linoleum itself so that it will not crack or check. If possible, this finish should be applied to the linoleum when it is new and clean, before it is ever walked on. Then the pattern will be kept bright and new and there will be no danger of grinding any dirt into the linoleum. If you apply this finish to old linoleum, be sure that the surface is perfectly clean and dry. One coat is all that is usually necessary for a good protecting coat, but you should be sure to refinish again before the coating wears entirely away. Apply with a varnish brush and allow about twelve hours to dry.

We recommend **30—2070 Linoleum Lacquer** as a durable, protective coating for any type of linoleum floor covering if it has not been painted or varnished in the previous six months. New inlaid linoleum is often wax coated at the factory. This wax must wear away or be removed before varnish or lacquer will dry properly.

On new inlaid linoleums, many use our **Super Service Liquid Wax 30—2639, Seroco Liquid Wax 30—2633, or Seroco Floor and Furniture Wax 30—2636**. All that is necessary is to simply apply with a cloth or **Wax Spreader** (see below), allow to set for fifteen minutes, and polish with a dry cloth or with our **Wax Spreader and Buffer 30—3166**.

Cold Water Paint

Interior and Exterior

Cold Water Paint is the new modern Whitewash. Furnished in powdered form ready for mixing with cold water. This paint makes an inexpensive coating for the interior or exterior of factories, summer cottages, barns, chicken houses, fences, etc. May be applied over wood, brick, cement or concrete and be either brushed or sprayed on. For giving a temporary surface this paint is unsurpassed. When permanent protection is desired, we suggest our **Seroco Barn Paint** or **Seroco House Paint** for exterior use and **Serotone (Satin Finish)** or **Seroco Flat Finish Paint** for interior use. Five pounds of Cold Water Paint will cover from 100 to 400 square feet, one coat, depending on the surface.

For Floor Varnishes, Wood Filler, Wood Stains, Brushes, Floor Wax, Linoleum Varnish, etc., referred to in this book, see the paint pages of our big General Catalog

Woodwork

Question—What Are the Different Ways I Can Finish My Woodwork?

Answer—There are many ways of finishing interior woodwork; it all depends on your personal taste, because the subject of wood finishing has been studied and worked out so thoroughly by wood experts that no matter what kind of wood is used for the woodwork of your home you can usually have any kind of finish you want. Of course, some woods take a certain finish better than others, and if you are building a new house you should decide how you want the woodwork finished before it is put in.

The most common way of finishing a wood that has a good natural grain is staining and varnishing. Sometimes the stain is used to merely bring out the grain of the wood and sometimes it is used to produce the effect of a different wood altogether. For example, it is a common practice to stain birch to represent mahogany. The varnish is the wearing and protecting coat. Varnished woodwork is always in good taste and is appropriate for any room in the house.

Woodwork is sometimes waxed, which gives the wood a soft, dull finish, similar in appearance to a varnish finish, but without any gloss. This same effect can be produced by using a “**flat varnish**” or a “**rubbed finish**,” varnish, such as our 30—2712. This dull, wax finish is quite popular and can be appropriately used on the woodwork of any room in the house.

Enamel is used a great deal now and some new houses have the woodwork throughout the house enameled. The colors used are usually ivory or white, with mahogany stained doors and window sills. Some people prefer the living room, dining room, etc., finished in the natural wood color and the bedrooms, bathroom and pantries enameled white or some delicate light shade. This combination always makes a charming and up to date home. Enamel can be washed without injury to the finish or color.

When woodwork is to be enameled or painted it does not have to be of as good grade as when it is to be stained and varnished, because the enamel or paint covers up the grain and color of the wood.

Our well known Brush Lacquer offers a very desirable finish for interior woodwork. It combines the beauty of paint, the durable luster of varnish and the hard wearing gloss of enamel into a quick drying beautiful finish.

Question—What Must Be Done to Woodwork Before Varnishing It?

Answer—The same is true of woodwork as of floors. You must first consider the kind of wood and then the color or appearance you wish to obtain. If the wood is open grained, such as walnut, ash, oak, mahogany, etc., it must be filled with a specially prepared paste wood filler before any finishing coats are applied. (See page 11 for instructions for filling open grained wood.) If the wood is close grained, such as pine, birch, beech, maple, etc., it does not require filling. If you wish to change the color of the wood then it must be stained as is explained on page 10. After the stain has dried thoroughly apply one coat of our **Shellac**, 30—2656 or 30—2657. This seals the pores and produces a smoother finish. After the shellac has dried, usually three or four hours, apply two coats of varnish in its natural consistency, allowing twenty-four hours for the first coat to dry before applying the second coat.

The kind of varnish used on woodwork is very important. For the woodwork in living rooms, bedrooms, dining rooms and halls use a good interior varnish, such as our **Interior Spar**, 30—2719, or our 30—2713 **Four-Hour Varnish**, which is unusually quick drying, but for kitchens, pantries or bathrooms always use a varnish, such as our **Sero-Var**, 30—2727, because, being waterproof, steam and vapor will not turn it white and it will withstand the frequent washings to which kitchen and bathroom woodwork is necessarily subjected.

Question—Can Shellac Be Used on Woodwork?

Answer—Shellac can be very satisfactorily used on woodwork as a first coater to seal up the pores of the wood, but we do not recommend its use on surfaces that are sub-



jected to severe wear, as explained on page 12. Do not use shellac in warm, moist weather, as shellac absorbs moisture and throws off color, sometimes turning white. If you should have this occur, the discoloring can be removed by rubbing over the surface with a cloth dampened in alcohol.

Question—How Is a “Rubbed Finish” Obtained on Woodwork?

Answer—A beautiful rubbed finish effect may be produced by using a flat finish varnish, such as our **30—2712**. This kind of varnish has been perfected in the last few years and has proved very popular and satisfactory. It gives a soft, dull finish that an expert wood finisher can scarcely tell from a hand rubbed finish. It is applied just like any other varnish.

Formerly a rubbed finish was obtained as follows: The first rubbing was done with finely powdered pumice stone, after the varnish had become perfectly dry and hard, and either water or a non-drying rubbing oil, such as thin motor oil or sewing machine oil. The rubbing is done with a felt pad, usually a piece of felt about 1 inch thick, 2 inches wide and 4 or 5 inches long; the ends are turned over a block of wood and tacked down.

If water is used, the rubbing felt is soaked in the water and the surface to be rubbed is flooded with water. If oil is used, the pad is soaked with oil, but no oil is used on the varnished surface. The varnished surface must never be rubbed dry or it will be scratched.

The wet felt pad is dipped in the dry pumice stone powder and the varnished surface is rubbed with the grain until the surface is smooth and the high gloss has been removed. When rubbing between coats, water must be used instead of oil, as additional coats will not adhere to the oil rubbed surface. After the rubbing is finished the surface should be washed with clear water and rubbed dry with a clean cloth. The surface may then be polished by rubbing it with rottenstone and oil. After a thorough rubbing with the felt pad, high class cabinet work sometimes receives a final finish by rubbing with the palm of the bare hand, using rottenstone and oil.

Question—If I Want to Revarnish Woodwork What Precautions Should I Take?

Answer—Woodwork that is to be revarnished does not usually need any preparation except to remove the gloss of the old finish with fine steel wool or No. 00 sandpaper, rubbing lightly with the grain. Then wipe off the surface with a clean cloth before varnishing. When the old finish is in fairly good condition and you are revarnishing it to brighten it up, one coat is usually all that is necessary. Of course, if the woodwork is in a very bad condition, with the varnish cracking and chipping, it will be necessary to remove all of the old varnish with a prepared paint and varnish remover, such as our **30—2770**, or it may come off later, taking the new coat with it. After removing the old varnish, allow surface to dry thoroughly, then wash it with either turpentine, painters' naphtha or gasoline, and apply one coat of shellac and two coats of varnish, sandpapering surfaces slightly between coats.

When revarnishing kitchen, pantry or bathroom woodwork, always wash the woodwork first with soap and water, or, better yet, use our **30—2783** Paint and Varnish Cleaner to remove any grease or dirt deposited by steam or vapor. This cleaner leaves a clean surface free from soap, alkali or powder.

Question—Is Wax Ever Used on Woodwork?

Answer—Wax is often used on woodwork. It produces the popular soft, dull finish and is easily kept clean. There are two kinds of wax finishes. One way is to varnish the woodwork and when it is dry apply a coat of wax and rub it to a polish. In this case the wax is used as a polish. The other way is to fill and stain the wood and apply the wax without any preliminary varnish coat. This is a real wax finish, because the wax is both the wearing and the finishing coat. However, we would suggest that after the wood has been filled and stained you first apply a thin coat of shellac, our **30—2656** or **30—2657**, and then apply the wax. You will not lose any of the dull effect finish and will have a substantial wearing coat that will thoroughly protect the wood.

When a coat of wax is dry it should be polished with a woolen cloth or cheesecloth, using long, sweeping strokes, until it attains a beautiful luster. A wax effect can also be obtained by the use of a “rubbed finish” varnish, such as our **30—2712**.

Question—How Should I Go About Enameling Woodwork?

Answer—A good enamel finish is usually built up with about four coats. For the first two or three coats professional painters use a flat white paint, which is not only much lower in price than enamel, but makes an excellent foundation and is easy to apply. For the benefit of amateur painters, paint manufacturers now list a special flat white paint which is usually called undercoat for enamel, such as our **30—2654**.

You should always use undercoat whenever possible for the first coats, as it is a priming coat, foundation coat and color coat all in one and will save you both time and money.

To enamel woodwork have the surface smooth, dry and perfectly clean. Apply two or three coats of undercoat until surface is thoroughly covered. Allow each coat to dry thoroughly. If the finished work is not to be white, tint the last undercoat with a little of the enamel which is to be used for the finishing coat. Sandpaper the surface very lightly and dust off. Then apply a coat of enamel, such as our **Seroco Gloss Enamel**, the desired shade, allowing 24 hours for this coat to dry. One, or at the most, two coats of enamel will complete the job satisfactorily. Our excellent 4-Hour Enamel requires considerably less drying time. If applying white enamel, our **SNOWWHITE** enamel has no superior at any price. Enamel should not be brushed on like paint, but should be flowed on with long, even strokes. Use a good varnish brush. If the enamel becomes too thick thin it with a very little turpentine.

Question—Can Painted or Varnished Woodwork Be Enameled?

Answer—Enamel can be applied to any surface whether varnished, enameled, stained or painted. The only exception is an oil paint which has never dried hard. Both the undercoat and enamel are very hard and if applied over old paint which is comparatively soft, checking and peeling are apt to result. Fortunately most interior paints dry hard and afford a satisfactory basis for enamels. If the old finish is in fairly good condition just remove the gloss with No 00 sandpaper or fine steel wool and apply from two to three coats of undercoat and from one to two coats of enamel. If the old finish is very dark and you are applying a light color enamel, a good finish will require two or three coats of undercoat and two coats of enamel.

If the old finish is peeling and cracking badly it should all be removed with a paint and varnish remover and the surface carefully washed with turpentine, gasoline or painters' naphtha. When thoroughly dry apply the enamel just the same as on a new surface.

When enameling kitchen, pantry or bathroom woodwork, always wash the woodwork first with soap and water or, better yet, use our **30—2783 Paint and Varnish Cleaner**, to remove any grease or dirt deposited there by vapor or steam. This cleaner leaves a clean surface free from soap, alkali or powder.

Question—How Should Varnish and Enamel Be Applied?

Answer—Varnish and enamel should never be brushed out in the way that paint is. For varnishing or enameling fill the brush and apply quickly and freely, "flowing" the liquid with the grain of the wood. Next, without filling the brush, stroke directly across the grain. This will help spread the varnish or enamel in an even film, making up for any thin spot missed in the first application. Now scrape the brush fairly dry over the edge of the varnish cup, and brush lightly once more with the grain, making your brush strokes as long as possible, to take up any surplus varnish or enamel which would otherwise run and make sags. Try to choose a clear, dry day for varnishing and enameling and after applying avoid moving around as much as possible so as to prevent stirring up dust which will settle on the varnish or enamel and spoil the finish.

Question—Does Woodwork Need Any Special Preparation for Painting?

Answer—Ordinarily it does not. Just apply from two to three coats of paint, according to the finish desired, allowing each coat to dry thoroughly before applying the succeeding coat. When the first coat is dry putty the nail holes and any little surface imperfections and allow the putty to dry thoroughly before applying the second coat.

When repainting woodwork be sure that the surface is perfectly clean. Especially kitchen, pantry or bathroom woodwork, although it may appear clean, should be washed with soap and water or cleansing powder to remove every particle of grease and dirt. Then rinse the woodwork thoroughly with clear water, because the chemicals used in many soaps and washing powders are so strong that they will cause the paint to peel.

Question—How Should Brush Lacquer Be Used on Woodwork?

Answer—On old surfaces, clean with soap and water and rinse with cold water. When thoroughly dry, apply the Brush Lacquer on a small part of the surface; if it tends to loosen or "pick up" the old finish, remove the lacquer and coat entire surface evenly with shellac. When dry, apply the lacquer. If old finish has been removed, clean the surface with Brush Lacquer Thinner to remove all wax and grease. On open grained woods, either unfinished or where the finish has been removed, first apply a coat of paste wood filler, allow 48 hours to dry, then apply a thin coat of good shellac. When dry, apply the Brush Lacquer. Flow the lacquer on in liberal quantities and with quicker brush strokes than when varnishing or enameling. Do not attempt to brush it out or touch up surfaces already coated; it will cause brush marks. Two or three coats are required, depending on the color of the lacquer and the nature of the surface applied on. **Brush Lacquer** is not recommended for use on painted, varnished or enameled surfaces whose finish is less than six months old.

Walls and Ceilings

Question—What Different Finishes Are There to Choose From for Plastered Walls and Ceilings?

Answer—Plastered walls and ceilings lend themselves to a multitude of treatments.



The most desirable for any particular wall must depend upon the type of room, the use for which it is intended, the personality and preferences of those who occupy the room, durability, etc.

Kitchens and bath rooms quite naturally require a finish easily cleaned and resistant to wear. For these the high gloss enamels are usually first choice. Pleasing effects can be obtained by the use of a satin-finish or a semi-gloss enamel in combination with these for the upper surfaces where wear is not quite so heavy. Flat finish paint may be used but it is not as easily cleaned. Kalsomine is too readily affected by moisture to be a satisfactory finish for these two important rooms.

These finishes are not restricted to the kitchen and bath. Every room in the house may be "highlighted" with glossy finishes, softer finishes being used for ceilings and upper wall surfaces, which being free from hard wear require less cleaning.

The succeeding pages describe fully the artistic effects obtainable by the use of various wall finishes. Wall paper, too, presents a large variety of artistic designs which lend themselves admirably for decorative purposes. Many of these last mentioned wall coverings can be readily cleaned. (See our latest Wall Paper Catalog).

Question—How Should Newly Plastered Walls Be Prepared for Painting?

Answer—If you are building a new home and know in advance that you will paint certain walls, be sure to have a hard plaster finish or a hard white coat on the walls. After they are thoroughly dried out they must be sized (first coated) in order to seal up the porous character of the surface and give you a non-absorptive foundation on which to apply the paint. Do not use a glue size under paint. Most paint manufacturers recommend a varnish size to be used in connection with any kind of paint for plastered walls, whether it be high gloss enamel or flat finish paint. Our **Seroco Size 30—2734** can be brushed on the walls just as you get it in the can, or a better plan is to mix it half and half with the paint you intend to use and thus get not only a sizing coat but a color foundation at the same time. This undercoat prevents paint washing off from plaster, wallboard or high suction surfaces. If you have a sand finish plastered wall you should proceed in exactly the same way, but, of course, you will not get nearly as smooth a job.

Be very careful to see that the green plaster has entirely dried out before attempting to size or paint the walls. Much better results will be obtained if the plaster is allowed to dry at least 6 months. **If there is any moisture in the plaster it will cause the paint to peel off later on.**

Question—In Repainting Is It Necessary to Size the Walls a Second Time?

Answer—Not if they are in fairly good condition. In painting over an old glossy paint you should always use a little steel wool or sandpaper to remove the gloss and thus make a good foundation for the new paint. In all cases of repainting it is well to wash the walls carefully. In repainting a kitchen or bathroom it is practically necessary always to wash the walls and ceiling carefully with soap or washing powder. Steam

and vapors cause a film of grease and dirt to collect on the walls of these rooms and this film must be washed off. If you neglect this preliminary operation any paint you may apply will be very apt to peel off later. Then be sure to rinse the walls thoroughly because many soaps and powders contain certain chemicals which are very injurious to paint.

Question—Can Paint or Enamel Be Applied Over Kalsomine?

Answer—Kalsomine should always be washed off before applying any kind of a refinishing coat. Walls that are kalsomined have usually been treated with a glue size and both the kalsomine and the glue size should be thoroughly washed off. You can then start the same as on new walls and put on a coat of varnish size such as our **Paint Size 30—2734** and follow with the kind of paint you intend to use. If the plastered walls were originally left in the sand finish you may find it very difficult to wash all of the kalsomine off. You should, however, do the very best you can, and any little kalsomine that will not come off by washing will not work any injury to the paint.



Question—Can Paint or Enamel Be Applied Over Old Wall Paper?

Answer—It is not advisable to paint over wall paper if you are at all particular about the appearance of the finished job. The paper should be thoroughly soaked and scraped off. This will be washed off when you remove the paper and you can then start the same as on new walls.

Question—What Should Be Done to Cracks and Holes in Plastered Walls Before Repainting or Wall Papering?

Answer—Holes and cracks should be patched with our **Patching Plaster 30—2658**. Fill the cracks and holes and press the material in with a putty knife, but do not bother to trim it off. After the material used for patching is hard, use sandpaper or a scraper to give a smooth finish.

Question—How Many Coats of Paint or Enamel Are Recommended?

Answer—For common kitchen walls or hallways where the work is not very particular, house paint is often used and one or two coats will give a good uniform color. For living room walls common house paint ought not to be used. In the first place, it is manufactured especially to withstand outdoor exposure and has neither the quality nor the appearance that are desirable for interior decoration. If you want a glossy finish for kitchens, bathrooms, or even bedrooms, dining rooms, etc., you should use an enamel. Enamels contain a large percentage of varnish and are very finely ground in the process of manufacture and are intended especially to produce a fine high gloss finish for interior work. If you prefer a flat or dull finish you should use a flat finish paint made especially for interior use. This is a very popular finish for living rooms and gives you the soft, velvety texture of kalsomine with the added advantage of being permanent and not easily defaced. Flat finish paint can be washed exactly the same as enamel and is altogether an ideal wall finish for most living rooms. Our popular new Serotone (satin finish) paint is also widely used. It has the hard smooth grained surface of fine enamel and the deep soft color tone of kalsomine. It can be washed most successfully.

A dark color paint will usually cover up the entire surface with one or two coats. A light color paint, on the other hand, needs to have a good, light foundation. You will have to be the sole judge of the exact number of coats of paint that will be necessary. Ordinarily with paint two coats are sufficient. For a first class enamel job, on the other hand, you not only want a good opaque covering, but a full bodied gloss. If you skimp on the number of coats you will find portions of the wall turning flat later on. To get a color foundation it is always advisable to use an undercoat. Use two or three coats of this in order to build up a foundation and then apply a coat of enamel. We sell a special white undercoat **30—2654**, for enamel. This is very opaque and will cover even very dark surfaces. (See the bottom of page 16 and the top of page 17 for further information about this undercoat.) If the color of enamel you are going to use is about the same as was used before, you will find you will not need any undercoat at all.

In the end, the exact number of coats must depend entirely upon the results as you go along with the work.

Question—What Kind of Brushes Should Be Used for Painting Walls and Ceilings?

Answer—For inside wall paint a regular flat paint brush should be used, the same as for applying outdoor house paint. The same kind of brush can be used with enamels, but the smaller varnish brushes are to be preferred. Enamels, containing a large percentage of varnish, are a little harder to spread, and a large paint brush covers too much surface and soon tires the arm on account of the "pull" of the varnish.

Question—How Should Walls Be Treated for Kalsomining?

Answer—Any kind of wall, old or new, should first be treated with a glue size or kalsomine undercoat **30—2736** before kalsomining. Old kalsomine should always be first washed off. It is impossible to put one coat of kalsomine over another. The binder used in kalsomine is glue, and the water in the new kalsomine simply dissolves the first coat and the result is a bad mixture of the two coats. It is best to take plenty of time to wash the wall and resize it. Cracks and holes should be patched with patching plaster, such as our **30—2658**, or plaster of Paris, and such spots should be most carefully sized.

Question—What Can Be Done to Add a Decorative Touch to Kalsomined or Painted Walls?

Answer—You always obtain a more decorative effect by using one color for the walls and a lighter, harmonizing shade for the ceiling. A picture or cove molding placed in the angle made by the wall and ceiling is a simple, artistic way of relieving the monotony of painted walls, or you can place the molding about 12 inches below the ceiling and let the ceiling and side wall coloring meet at the molding. White enameled molding is very smart and up to date and is especially desirable for use with light colors. A cut-out wall paper border can also be used on kalsomined or painted walls and produces a very pretty and artistic effect at a very small cost and very little work. It can easily be removed by soaking with water and scraping it off with a putty knife when you want to redecorate.

Question—What Is Seroco Plastic Wall Finish—What Are Its Uses?

Answer—Seroco Plastic Wall Finish is a plastic paint coming in the form of a white powder to be mixed with water to a paste-like consistency and applied with a brush. It is applied over any clean, dry surface, including wallboard, plaster, paint, brick, wood or stone. An average texture requires approximately one pound of material to one square yard; heavier textures require slightly more material.

Question—How Can I Do Tiffany Sponge Work?

Answer—Tiffany Sponge work differs from the ordinary painting operation as follows: Instead of applying the paint directly to the wall or ceiling with the brush, the paint is brushed out on a piece of cardboard or tin first. One side of the sponge is pressed into the wet paint on the cardboard, then the side of the sponge containing the wet paint is pressed against the wall. This leaves painted imprint of the sponge on the wall. **30—2626** is a good sponge to use.

To secure the most effective decoration of this type a background or solid color of paint, preferably in a lighter shade, should be applied to the wall with a brush and allowed to dry before starting the sponge work. Many prefer to cut the sponge smoothly in half, then apply the flat side of the sponge to the wall. By pressing the flat side of the sponge against the wall at various angles, it adds variety to the pattern. Also a variation in pressure in applying the sponge to the wall varies the effect. After the background color has been allowed to dry, any number of colors may be added by means of sponges and many beautiful effects obtained. Use any of our Seroco paints for this work.

A folded cloth or rag, crumpled newspaper, etc. may likewise be used to secure artistic, novel decorative effects on your painted walls.

Refinishing Furniture

Question—Can an Amateur Do a Successful Job of Refinishing Old Furniture?

Answer—Very often an old piece of furniture can be refinished to look almost like new. There are many especially prepared materials for furniture refinishing, such as our **Brush Lacquer, Seroco Color Varnishes, Decorative Enamel, Four-Hour Enamel**, which make the work both easy and delightful to the average man or woman who is interested in beautifying the home. Often the old finish only needs renewing and sometimes it is desirable to change it to an entirely different kind of finish. Often a piece of varnished furniture may be in very good condition, but the finish has lost its "newness" and luster through ordinary everyday usage, causing the piece to look old and shabby. You will find that a coat of good varnish, such as **30-2729**, will work wonders in restoring its original brightness. Our popular **Four-Hour Varnish 30-2713** can be used with excellent results on furniture, also any of our Spar varnishes (**30-2719, 30-2722 or 30-2727**. Our Spar Varnishes can all be rubbed down satisfactorily. The proper rubbing methods are fully described on page 16.) Flat varnishes, such as our **30-2712**, are very popular now for furniture finishing because they produce the dull waxed effect and yet possess all the wearing qualities of varnish.

Question—Of What Use Are Decalcomania Transfers and How Can They Be Applied?

Answer—Decalcomania Transfers are being used today by modern furniture manufacturers as the most charming finishing touch for furniture. They are also widely used on art objects, home fittings, etc. They are easily applied, no cement, glue or varnish being needed. Simply hold the transfer in water for a half minute, then lay it flat on object to be decorated and slide the decoration off the paper backing. See our latest big General Catalog for the artistic designs furnished.

Question—Should the Old Finish Be Removed Before Revarnishing Furniture?

Answer—If the old varnish is in fairly good condition it is not necessary to remove it. Just be sure that the surface is absolutely clean. Chair arms and backs should be washed with soap and water to insure perfect cleanliness. Then sandpaper the surface lightly to remove any gloss, brush it off and apply a coat of **30-2729** varnish. But if the old finish is badly cracked and checked and worn through in spots it should all be removed with a paint and varnish remover, such as our **30-2770**. After removing old finish the surface must be thoroughly cleaned with turpentine or Seroco Paint Thinner to remove any and all wax, which is present in varnish remover and might have been deposited on this surface. Then, when the surface is perfectly dry, apply a coat of **30-2729 or 30-2713** varnish, allow twenty-four hours for it to dry (four to six hours for the latter), sandpaper the surface lightly, using No. 00 sandpaper, clean it off and apply the finishing coat of varnish.

Question—Can Old Varnished Furniture Be Refinished to Represent a Different Kind of Wood?

Answer—Yes, it can be done in two different ways. It all depends on the original finish and the effect you wish to obtain. If you want to give the furniture a darker finish than the original you can either remove the old varnish with a paint and varnish remover, cleaning the surface thoroughly afterward with turpentine or Seroco Paint Thinner, and restain it the desired shade, or you can apply a color varnish, such as Seroco Color Varnish, right over the old finish. The method of removing old varnish and restaining should only be attempted when you wish to get a darker shade of the same kind of wood, as changing light oak to dark oak, or deepening the tone of a mahogany finish, because the grain of the wood will show through and it would be inconsistent for a piece of furniture to have mahogany color and an oak grain. So, if you want to change a finish to represent entirely different kind of wood, you will have better success by using our Color Varnish. In order to change the finish from a dark shade to a lighter, the only successful way is to observe the following procedure; first give the furniture a coat of yellow paint, such as our Undercoat or Ground Color **30-2697**, and then from one to two coats of the desired shade of Color Varnish,

which can always be had in all the standard finishes, such as light oak, dark oak, mahogany, etc.

Question—How Can Varnished Furniture Be Given a Wax Finish?

Answer—There are two ways to change a varnish finish to a wax finish. You can either remove the varnish with paint and varnish remover and apply a coat of **30—2639** wax or you can apply a coat of flat finish varnish, such as our **30—2712**, over the old finish, provided it is in good condition. A flat finish varnish gives a dull waxed effect which resembles a real wax finish but has all the wearing qualities of varnish. Of course, if the old varnish is badly cracked and checked and worn through in spots it should be removed before applying the new varnish, just the same as is explained above.

Question—Can Paint or Enamel Be Applied Over Any Kind of a Finish?

Answer—Paint or enamel can be applied over almost any kind of a finish except wax and every particle of the latter must always be removed with turpentine, denatured alcohol or gasoline before applying any finishing coat. The gloss of the old finish should always be removed with sandpaper or steel wool in order to have a good surface on which to apply the paint or enamel. The number of coats to apply depends entirely upon the original finish. If it is very dark it will take from three to four coats to build up a good finish. When applying enamel you can use an enamel undercoat such as our **30—2654**, for the first one or two coats, which not only makes an excellent foundation for the enamel but is much lower in price.

Each coat of enamel should be sandpapered lightly—just enough to remove the gloss and cleaned off before applying the succeeding coat. Use a varnish brush for painting or enameling furniture, as paint brushes do not come in the small size usually required.

Question—How Should Brush Lacquer Be Used on Furniture?

Answer—Follow the directions given on page 17 for use on either old surfaces, surfaces whose finish has been removed or on new surfaces.

Refinishing Household Articles

NOTE—Practically any home furnishings or fittings can be given new life and beauty with our Brush Lacquer or Four-Hour Enamel.

Question—What Can Be Done to Old Lighting Fixtures That Are Tarnished or Rusted?

Answer—Tarnish alone can sometimes be removed with vinegar or silver polishes. A coat of **Seroco Transparent Brush Lacquer, 30—2089** will then stop further tarnishing. But if fixtures are in too bad a condition to respond to this treatment, or if they are rusted, remove rust with sandpaper and apply a silver or gold color paint such as our **30—2122** and **30—2123**. A soft hair special bronzing brush, like our **30—3013**, should be used for this work.

Question—How Can I Improve the Appearance of an Old Sheet Metal Bathtub or a Refrigerator Interior?

Answer—Our Bathtub and Refrigerator Enamel **30—2170**, is the very best refinishing material you could possibly use on an old sheet metal bathtub. It dries with a hard finish and will resist hot water, while an ordinary enamel cannot be expected to stand up under the severe wear to which a bathtub finish is subjected. The tub needs quite a little preliminary preparation, as bathtubs are more or less greasy and should be thoroughly cleaned or the enamel will peel later on. Therefore, give the tub a scrubbing with soap and water and then wash with muriatic acid. If muriatic acid is not easily obtained give the tub another scrubbing with sal soda and water and then rinse with clear water. When dry, sandpaper the surface and apply one or two coats of our **Enamel Undercoat, 30—2654**, with a medium size varnish brush. Allow two days for each coat to dry and then sandpaper the surface lightly until all brush marks are removed. Then apply the finishing coat. Allow four days for the finishing coat to dry before using the tub. This enamel is especially recommended for use on sinks, lavatories or refrigerators which are made of iron or zinc. The wooden drain boards on

kitchen sinks can also be given a neat, waterproof finish with a coat of this enamel. Use it also on the unfinished side of porcelain tubs but NOT on the finished or glazed surfaces. When enameling refrigerator interiors, make sure the surfaces to be refinished are perfectly clean and dry.

Question—What Kind of Enamel Should Be Used on Porch Furniture?

Answer—Enamel that is used on porch furniture should be made to withstand severe weather and dry with a hard finish. Our **Decorative Enamel** is an excellent outdoor enamel that we fully recommend for its hard, weatherproof finish; it is also very attractive in appearance and is furnished in a variety of pleasing colors. One coat is usually all that is required unless you are applying a light shade over a dark, and then sometimes two coats are necessary. Apply with a medium size varnish brush.

Question—How Can I Improve the Appearance of Old Water Pipes, Gas Pipes?

Answer—Remove any rust with sandpaper and apply coat of gold or silver color enamel such as our **30—2122** and **30—2123**. For pipes in basement ordinary paint is a very good finish, using a color to match the wall finish or the general color scheme.

Question—Should Screen Wire Be Repainted With Any Special Kind of Paint?

Answer—Special screen enamel, such as our **30—2175** and **30—2176**, is especially recommended for refinishing screen wire because it is made so that it will not clog the meshes of wire as ordinary paint or enamel will sometimes do. One coat is usually sufficient. Apply with a medium size varnish brush.

Question—What Is the Best Way to Refinish Old Radiators?

Answer—Especially prepared radiator enamels, such as **30—2122** and **30—2123**, are the best refinishing materials to use when you wish to get a pleasing decorative appearance. They are furnished in gold and silver colors and can be applied over any kind of old finish. Radiator should be perfectly cold when you apply the enamel and should not be heated until the enamel is thoroughly dry. Special bronzing brush, **30—3013**, enabling you to reach all parts of the radiator, is a very handy brush to use when refinishing radiators. One coat of enamel is all that is usually required. In your home, stores, etc., where you wish the radiators to match the walls or woodwork, we recommend our **Household Radiator Enamels 30—2124, 30—2125 and 30—2126**, which come in the following colors: Ivory, Buff or Pearl Gray.

Question—What Is the Best Way to Refinish an Old Iron Bed?

Answer—An old iron bed can be made very neat and pretty with a coat of enamel. White is always a good color to use, but a dainty blue or pink is very pleasing, especially when you desire to carry out a special color scheme. If you are careful with your work an iron bed is one article that you can refinish to look just like new. Use either our splendid **Four-Hour Enamel** or our **Decorative Enamel** for this kind of work. No special preparation of the bed is necessary except that the surface to be painted be clean, and if the old enamel or paint shows evidence of cracking or peeling off, go over the entire surface with a wire brush and remove the scaly paint. Then sandpaper the surface to insure a smooth surface for refinishing.

Refinishing Automobiles, Wagons, Etc.

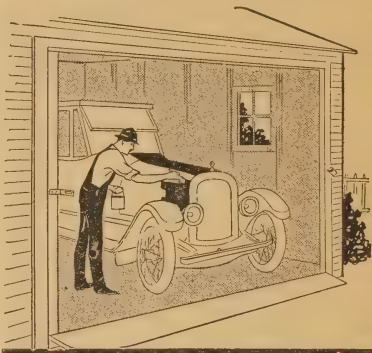
Question—Can an Amateur Do a Good Job of Refinishing an Automobile?

Answer—There are many specially prepared auto refinishing materials making it easy for the automobile owner to refinish his car and turn out a presentable job. Naturally, you must not expect to obtain quite as good a finish as the original, which was built up by skilled workmen and hardened in special baking rooms, but for practical purposes you can refinish a car and do a good job. In order to do a satisfactory job of refinishing you should not neglect any part of car. It is not enough to give the body of car a coat of bright paint and leave the top and metal parts shabby and worn looking. There are refinishing materials for every part of a car, such as top dressing, engine and radiator enamel, etc.

These materials are put up in small sizes, are very inexpensive considering the amount needed for a car, and are primarily for the car owner who wants to do his own automobile refinishing. These refinishing materials should always be used for the purpose for which they are intended, because they usually contain certain qualities particularly necessary to withstand the wear to which they are subjected. As in the case of a radiator enamel, it must be made to withstand extreme heat, and while an ordinary enamel might appear the same, it should never be used, because the heat would soon cause it to peel.

Question—What Kind of Paint Should Be Used to Refinish an Automobile Body?

Answer—Seroco Brush Lacquer will practically duplicate the original attractive lacquer finish of your car. It can be sprayed on with highly successful results (see page 25) or can be applied with a medium size varnish brush. Our Quick Drying **Automobile Enamel** is a high grade auto paint with a hard enamel-like finish, containing more varnish than ordinary paints. It can also be sprayed on successfully or applied with a brush. Allow 6 to 8 hours for it to dry, (a little longer in cold or damp weather), then sandpaper the surface very lightly, using No. 00 sandpaper to remove the high gloss, and apply the second coat. It produces a beautiful brilliant varnished surface without need of applying a clear varnish. The most important precaution in this work is to keep dust away. A clean, dust free room should be selected and it is well to sprinkle the floor to keep down the dust. Before refinishing, the automobile should be washed perfectly clean with soap and water, well rinsed, dried, and then sandpapered until all the gloss of the old finish is removed.



Successive coats of Seroco Brush Lacquer can be applied without delay, the lacquer drying in a few minutes time.

Question—Is There Any Way to Remedy Scratches and Marks on an Automobile Body Without Refinishing the Entire Surface?

Answer—Furniture wax, our 30—2636, will sometimes satisfactorily remove scratches and marks on auto bodies. But if the scratches are very deep you should touch them up lightly with auto paint, and when the paint is dry polish the entire surface with auto body polish.

Question—Can the Hood Be “Touched Up” Without Refinishing the Entire Automobile Body?

Answer—If the Automobile is black you can do a good job of refinishing the hood with our 30—2171 **Touch-Up Enamel**. But if the car is painted any other color it is practically impossible to obtain the right shade for the refinishing work. The only satisfactory way to do is to refinish the entire automobile body.

Question—Is There Any Kind of Paint Which Can Be Applied to Engines or Radiators to Help Keep Them Neat and Clean?

Answer—It is an excellent idea to keep the engine and radiator of your car painted with a good paint or enamel, such as our 30—3416 and 30—3417, because it not only helps keep them neat and clean but also prevents them from rusting and wearing out. The grease and dirt will not accumulate nearly so easily on a painted surface and that which does can be easily wiped off with a cloth. A good radiator and engine enamel will dry with an extra hard finish and will withstand high heat. Therefore, it is best to always buy the material which is especially prepared for that use. Before applying the paint or enamel the surface usually requires quite a little preliminary preparation. All the grease and dirt must be removed. It is best to go over the surface with a cloth saturated with gasoline. You must be sure that the surface is absolutely free from grease or oil. Apply the enamel with a varnish brush and allow from two to three hours for it to dry before subjecting to heat.

Question—How Should a Leather Auto Top Be Refinished?

Answer—Our **Jet Black Auto Top Dressing 30-3428**, made especially for refinishing leather and imitation leather auto tops is easily applied and brightens old leather tops with a glossy finish. It should be applied with a small varnish brush and allowed to dry thoroughly before using.

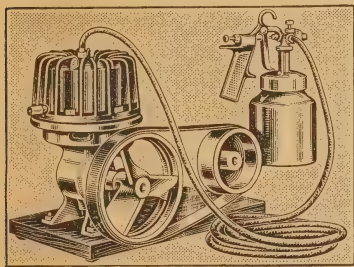
Question—Can Anything Be Done to Brighten Up an Old, Faded Auto Top Lining?

Answer—If the lining is leather or imitation leather it should be refinished with a regular leather dressing.

Question—For What Classes of Work Can A Spray Gun Be Used Effectively?

Answer—Spraying guns or spray gun outfits can be used for nearly every type of decorating known. They are furnished in a variety of types proven successful in every instance for the work intended. You can paint houses, barns, farm buildings, furniture, screens, radiators, wickerwork, etc. You can apply paint, varnish, lacquer, enamel, roof paints, etc.

If you wish to paint a barn, farm building, fence, or do general maintenance work, we recommend **30-3263 Paint Spray Outfit**, operating from two spark plug chambers of an automobile, truck or tractor; **No. 30-3278**, shown at left below is a successful electric spray outfit of wide utility.



Sero Power Painter 30-3278
See Our General Catalog
For Complete Description

30-3281 is an inexpensive, practical Paint Spray Outfit operating from two spark plug chambers in an automobile. This outfit is especially valuable for spraying lacquer.

Our "Little Giant" Sprayers, operating either from a spark plug chamber of an auto, truck or tractor or from a small electric motor, are practical, inexpensive spray outfits.

Our low priced **30-3257 Spray Gun** sprays lacquers, varnishes, enamels, etc. successfully on wickerwork, furniture or woodwork; also sprays insecticides or disinfectants. Use it as a blow torch, too, for burning off old finish. (See our latest Big Catalog for more complete information on spray outfits.)

Question—Can Any Kind of Paint Be Used on Wagons and Farm Implements?

Answer—Especially prepared wagon paint should always be used on wagons, trucks, farm implements, etc., because, being given more or less rough usage and exposed to severe weather, a paint must be made for that purpose or it will soon break down. When you spend your time and money to do a painting job it is always the best policy to buy the right kind of material.

Wagons, farm implements, etc., do not usually need any preparation for painting except that they be clean, and if you are doing a particular job you should remove the gloss of the old finish with sandpaper or steel wool. Then apply one to two coats of wagon paint with a medium size varnish brush. The up to date modern farmer keeps a pail of wagon paint handy and every now and then gives the farm implements a little touching up, thereby prolonging the usefulness of the article as well as keeping his farming material in a spick and span condition.



We recommend Sero Wagon and Implement Paint 30-1854 to 1859.

How to Care for Brushes

Even a common brush will last the average home owner a long time if it is given a little care. It pays to spend five or ten minutes when you finish painting or varnishing in putting the brushes away properly. Even if you do not worry about the cost of the brushes, you will be well repaid in the pleasure of finding your tools in good shape the next time you want to use them. To do good work you must have good, **clean** brushes.

Varnish or Enamel Brushes—For varnishing always use a new, clean brush or one that you keep purposely for varnishing. **Don't use an old paint brush.** A new brush should be carefully dusted out or even washed out in benzine or turpentine, and the bristles rubbed back and forth over the palm of the hand to remove all the short loose bristles which have not been caught in the rubber or ferrule. If the brush is one that has been used, be sure there is no old dried varnish on the bristles or you will have trouble with specks in the finished work.

After you have started to varnish, if you intend to leave the work for a short time or overnight, put the brush in a can of turpentine, or our **Paint Thinner, 30—3462**. The latter costs less and as it is just as good as turpentine for this purpose you will find it convenient to keep a can of it always on hand. Before using it again in varnish, brush it out thoroughly to get the turpentine out, and work the varnish into the brush again before you continue with the job.

When you have finished varnishing, clean the brush out thoroughly with turpentine, benzine or kerosene, then wash with warm soap suds. Shake the brush well and while it is still damp smooth the bristles down carefully and wrap in heavy paper which should be tied on at the ferrule. Store in a dry, cool place.

Our Household Cleaner and Brush Renewer 30—2781 is excellently adapted for cleaning old, neglected brushes.

Lacquer Brushes should receive the same treatment with this exception—Lacquer Thinner **30—2090** should be used to clean the bristles, since Brush Lacquer has no other solvent.

Paint Brushes—New paint brushes should have the loose bristles removed first, the same as varnish brushes. If you want to put a paint brush aside temporarily during a painting job, it should be placed in our **Paint Thinner 30—3462** or raw linseed oil, ferrule deep. When you have finished painting, follow the instructions in the preceding paragraph on the care of varnish brushes.

Kalsomine Brushes—Remove all the loose bristles from a new brush. After each day's use, kalsomine, whitewash and paste brushes should be washed with warm water and hung up to dry with bristles downward.

NOTE—It is never advisable to leave brushes in water. The water may cause the handle to swell and split the ferrule. If left for any length of time the water will destroy the elasticity of the bristles.

To Tint Paints to Any Particular Shade Desired, use **Seroco Colors in Oil, 30—2230 to 2265**, following the detailed instructions furnished.

To Remove Paint, Varnish or Enamel From Cloth, place a piece of blotting paper under the cloth, wet another cloth with benzine, gasoline or turpentine and rub the spot vigorously. The blotting paper absorbs the fluid and prevents it from spreading. After the benzine, gasoline or turpentine has all evaporated, cover the spot with a damp cloth and press with a hot iron. If the paint has dried too hard to respond to this treatment it can be softened with paint and varnish remover, such as our **30—2770**, and then proceed the same as described above.

To Remove Paint or Enamel From Glass, rub the glass vigorously with a cloth saturated with turpentine or, better yet, use one of our **Glass Scrapers 30—2911**, which removes paint or enamel very easily and quickly.

To Remove Wax From Floors, Woodwork or Furniture, apply denatured alcohol, turpentine or gasoline, allow it to stand for a few minutes and then scrub with a scrub brush and dry with a cloth.

To Thin Any Kind of Paint, Enamel or Varnish, add a little turpentine or **Seroco Paint Thinner, 30—3462**. Only a very little turpentine should be added to enamel, as it will cause it to lose its gloss. Before thinning varnish you should first

put it in a warm room and allow it to remain there for a while. Sometimes warmth is all that is needed to make it the right consistency for easy spreading. To thin Brush Lacquer use only Brush Lacquer Thinner, **not** turpentine.

When Varnish Does Not Work Well, place it in a warm room and allow it to become thoroughly warmed.

When a Drawer or Window Sticks, a little wax rubbed on the surface where the friction occurs will end the trouble at once.

When Painting or Varnishing, always have a clean cloth handy to remove any paint or varnish that you might splash on surrounding surfaces. If the paint or varnish is cleaned off immediately while it is soft it will leave no traces, and it is much easier done then than to wait until it hardens and has to be removed with paint and varnish remover.

When Paint Peels it is usually because the paint was applied when the surface was not thoroughly dry. Always be sure, not only that the surface is absolutely dry, but that the wood is dry clear through. Paint will not stick to a damp surface, and even if it looks dry and there is moisture inside, the first real hot season will draw the moisture to the surface and off will come your paint. Resin in the wood will also cause the paint to peel. This can be prevented by applying turpentine to the resin streaks and knots before painting.

The Kind of Soap and Washing Powder Used to clean painted and enameled surfaces is very important. A beautiful paint or enamel finish can be completely ruined by the use of a "strong soap." It will immediately destroy the beauty of the finish and in a short time will break down the paint film. You should always use a "mild soap" with a small quantity of ammonia added to the water. Then rinse the surface carefully and dry thoroughly. Never allow the surface to dry by evaporation if you are at all particular about preserving the finish. **Our Seroco Paint and Varnish Cleaner (Soap Paste) 30-2783** is an excellent cleaner for all finished wood surfaces, also for walls, bath tubs, etc.

The Covering Capacity of Paint, Varnish, Etc., depends entirely on the kind of surface it is used on. An old porous surface will take up almost twice as much paint or varnish as a new surface. Also soft wood will take up more paint than hardwood. The approximate covering capacity of Seroco Paints, on perfect painting surfaces, as given below may be of help to you in figuring the amount of paint needed for a painting job; also see measuring instructions on page 4.

House Paint....1 gallon covers 275 to 400 square feet, two coats. (See page 4)
Barn Paint.....1 gallon covers about 300 square feet, two coats.
Wall Paint.....1 gallon covers 250 square feet, two coats.
Shingle Stain...1 gallon covers about 80 square feet of shingles, two coats; fir siding, 150 sq. ft., two coats.
Brush Lacquer...1 gallon covers about 250 square feet, two coats.
Enamel.....1 gallon covers 200 to 250 square feet, two coats.
Varnish.....1 gallon covers about 600 square feet, one coat, on hardwood.



How to Hang Wall Paper

IT'S EASY TO DO GOOD PAPERHANGING

No experience is necessary. Our illustrations and instructions tell the story and make the work very easy.

How to Prepare New Walls and Ceilings That Have Never Been Papered

Apply a thin coat of size to new walls that have never been papered. A perfect size for this purpose can be made by soaking 1 pound of glue in just enough cold water to cover it for twelve hours and then adding 12 quarts of hot water and a tablespoonful of powdered alum. For ready prepared Liquid Glue Sizing see our Wall Paper Sample Book. All kalsomine or whitewash should be washed off with a sponge and warm water before any size is applied on the walls. If the walls have been rough plastered or have not been putty coated, rub off the projecting grains of sand with a block of wood before sizing. If the walls are very rough, apply a thin paste when the size is dry and let the paste dry thoroughly before papering.

Before papering over a painted wall apply a solution consisting of one part of ammonia and six parts of water, or a solution consisting of 5 tablespoonfuls of ordinary washing soda to 1 gallon of water. Either one of these solutions will remove all grease and oil, and produce a better adhesive surface for the paste. Then apply a coat of size made as suggested above, or a coat of **Master Art Liquid Wall Sizing, 53—1138**.

If a wall has been previously sized with gloss oil it should be treated in the same way as a painted surface, otherwise paper pasted over such a surface which has not been thus treated is sure to come off. When a wall has been previously kalsomined, the kalsomine should be washed off. It can be very easily removed with a sponge and warm water. The walls should then be sized with a glue size.

Board ceilings and walls should be covered with cheesecloth, which should be tacked at the edges and sized. This shrinks it tight to the wall. At the corners and around the casings the tacks should be placed about 2 inches from the edge and the ends of the cloth pasted down.

Be careful to clean and size the walls thoroughly around the baseboard and casing, and thus avoid the trouble of having the paper curl up at the edges.

How to Match and Prepare Wall Paper.

Two boards, about 8 feet long and 10 or 12 inches wide, laid side by side with the ends resting on tables or boxes, will serve as an excellent work table. A platform to stand upon while hanging the paper can be made by placing a plank or board upon two or more boxes, which should be high enough so that your head will be about 6 inches from the ceiling. The tools required are a paste brush, a paperhangers' smoothing brush, a seam roller and a pair of shears. These articles are listed in our Wall Paper Sample Book.

If no smoothing brush is at hand, a clothes brush or whisk broom can be used. A bed caster can be substituted for a seam roller, which is used to smooth the edges where the strips of paper lap over or where two strips are joined together.

CAUTION

Do not use the seam roller until the paste is almost dry. Always allow about ten minutes, otherwise the paste will ooze out of the edges and turn white at the lap or butt. **If the paper is embossed, do not use a seam roller, because it will flatten the embossing and cause the paper to appear a different color at the seams. Use a brush only to smooth the seams.**

Always paper the ceiling first. If the side walls are papered first they are likely to become soiled while papering the ceiling.

After you have found the length of your room, unroll the ceiling paper, face up, on the work table, then match the pattern and cut enough for the ceiling. Be sure the strips are long enough to allow at least 3 or 4 inches at each end to come down on the side wall when papering the ceiling. (See illustrations No. 2 and No. 3.) It is absolutely necessary to have the ceiling paper come down on the side walls a trifle to cover any space left blank after border is put on, caused by ceiling not always being perfectly level. Turn all the paper face down and you are now ready to apply the paste.



Illustration No. 1.

Each Strip Is Pasted and Folded, Then Trimmed

above) and remove it just as you would tear a check from a check book.

If you are hanging a varnished tile pattern that has neither edge trimmed off, after pasting and folding the strips just trim off one edge with large shears or paperhangers' trimmer.

As a guide for hanging the first length of ceiling paper properly, take a piece of chalk and draw a line on the ceiling 16 inches from the side wall. This is best done by driving two nails in ceiling 16 inches from the side wall, one at each end of the room, before starting to paper. Chalk a piece of cord, tie it to the nails, draw it tight, then take hold of the cord in the center, pull it down and let go. The cord will strike the ceiling and leave a straight chalk line (we show this line in our illustration No. 2.)

Now take the first piece of ceiling paper (which you have already pasted and folded) get up on your raised platform, unfold the end to your right (as you start in at the right hand corner of the room), supporting the other end, which is still folded, with your left hand and arm (see illustration No. 2). You may prefer to use the simple bracket shown. This convenient support is readily made from light pieces of wood. Nail the up-right piece to the edge of your platform.

Now guide the paper with your right hand along the chalk line, at the same time pressing the paper to the ceiling with the flat of your hand as you move along, and smoothing it with a smoothing brush or whisk broom. When half of the first ceiling strip is put on, unfold the other half and continue. Have the first strip cover the 16 inches lined off, allowing 2 inches of the paper to come down on the side wall.



Illustration No. 2.

The Ceiling Is Hung First to Avoid Soiling the Sidewall

Always Hang the Side Wall Paper Before Hanging the Border

Cut the first length of side wall long enough to reach within 3 or 4 inches of ceiling if border or binder is to be used. See illustration No. 3 to the left. Before cutting any more side wall, match pattern with first length or strip you have cut. Allow an inch or two extra in cutting your lengths, as the walls are not always square, resulting in slight variations in the wall height.

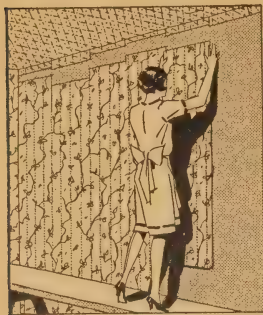


Illustration No. 3.

Hanging the Sidewall (Use Stepladder, Plank, etc.)

Mount the platform or ladder, hold the paper at both top corners (see illustration No. 3 to the left), lean forward, looking down along the edge, and when the paper is perfectly straight allow it to stick to the wall and smooth it down with a smoothing brush or whisk broom. Next, unfold the bottom part and line it up straight before smoothing it down in place. You may prefer to unfold the entire strip and fasten it to the wall at one time.

After hanging the first strip, continue around the room. In hanging all following strips make sure that the paper is properly matched and that the pattern is even, before smoothing it on the wall. If not perfectly matched, raise or lower the strip until the pattern is even.

IMPORTANT! On plain papers it sometimes happens that one side is a trifle darker than the other, but by hanging the light edges together and the dark edges together, or, in other words, by reversing every other strip, the variation in the coloring will not be noticeable. Reversing each strip will make it necessary to have both edges trimmed.

Great care should be taken to always lap the paper over far enough so that the pattern matches perfectly and the strips measure only 18 inches in width.

How to Hang the Border

The border should be hung last and may be cut in lengths convenient for hanging. Paste, fold and trim the first piece. Unfold the right hand end of the first strip but do not commence in the corner. Have the end lap over on the other wall about 4 inches beyond the corner.

On the cut-out borders the portion cut out is allowed to remain lightly attached to the border. This makes it easy to spread the paste evenly over the edge where the



Illustration No. 4.

The Border Is Hung Last

border is perforated. After the paste is applied it is a simple matter to detach the cut-out portion.

Should the ceiling be uneven, measuring from the floor, it is best to draw a chalk line on the wall on a line with the lowest part in the ceiling. This chalk line can be made in the same manner as suggested in the instructions for putting on the ceiling paper, as described before. This will leave the ceiling paper exposed above the border on the wall in some places.

How to Make Flour Paste

If you wish to make enough paste for a medium large room, rub smooth 3 pints of flour in 2 quarts of cold water; then add 8 quarts of boiling water and let it boil slowly. Stir constantly for about ten minutes, then let it cool, and when cool add two table-spoonfuls of powdered alum and stir in well. When the paste runs off the brush easily it is ready for use. Be sure there are no lumps in the paste and that it is not too thick to spread smoothly. However, for best results we suggest using our **Master Art Cold Water Paste** shown in our **Wall Paper Sample Book**.

FREE!

**YOUR CHOICE OF
BRUSH or
SHEARS**



**WITH EVERY
ORDER OF
\$7⁵⁰ OR
MORE**

If your order for wall paper, etc., amounts to \$7.50 or more we will send you, without extra charge, either the paste brush or wall paper shears illustrated above.

You may include with your order everything shown in our latest Wall Paper Catalog, with the exception of tools and supplies.



***Our Splendid Line
of Wall Paper Is
Certified for Color
Fastness and Quality***

**It Bears the Seal of the Wall Paper
Association, and meets the rigid
requirements of the United States
Department of Commerce**

Sears, Roebuck and Co.
The World's Largest Store



WITH EVERY ORDER OF

\$12⁵⁰

OR MORE

If your order for wall paper, etc., amounts to \$12.50 or more, we will send you, without extra charge, the complete 5-piece tool kit illustrated above. Just the set you need: trimming knife, wheel knife, seam roller, wall scraper and smoothing brush.

You may include with your order everything shown in our latest Wall Paper Catalog, with the exception of tools and supplies.



"How to Paint"

Sears, Roebuck and Co.

*The World's Largest
Store*



*The World's Largest
Store*